

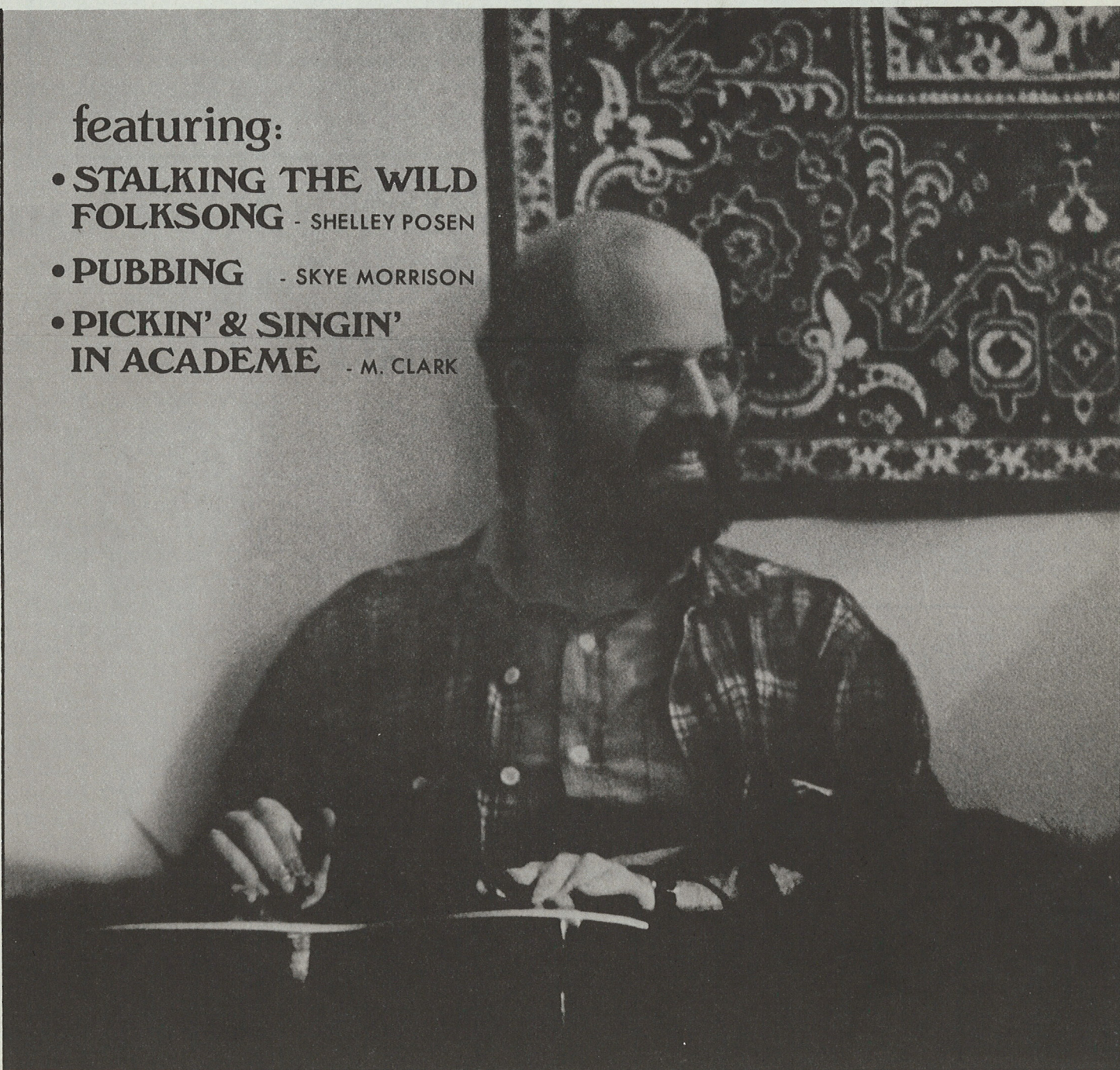
THE NEWSLETTER

A Mariposa Folk Festival Publication

June '76

featuring:

- **STALKING THE WILD
FOLKSONG** - SHELLEY POSEN
- **PUBBING** - SKYE MORRISON
- **PICKIN' & SINGIN'
IN ACADEME** - M. CLARK



EDITORIAL * * * * *

It's festival time again, and the Mariposa staff are as busy as a hound dog in flea season. This issue we've got an article by Estelle Klein on the history and the concept of the festival, along with some brief notes on some new Canadian performers. Shelley Posen found time between grad school in Pennsylvania and teaching at York University to write us some comments on collecting folklore; Skye Morrison distilled years of experience to advise on pubbing; Howsyourmom Ed. contributes the confessions of a dropout caught up in the university; and Grit Laskin continues his workshop. Plus two more recipes, a couple of letters, and some odds and sods.

The Newsletter Committee is busily searching for editorial direction--so far we've rejected 'down'. We've got some ideas--hopefully you'll begin to see the results, but we need to know what the readers want us to be. Be as general or as specific as you like, but please let us know what you think.

The Cast

Editor.....Matthew Clark
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Joyce Yamamoto

Very special thanks go to contributing writers and to Mariposa's trusty volunteers who help with mailing.

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Will We Miss You When You're Gone?

If you move and don't tell us about it, it's going to be hard times. You won't be able to learn all these interesting facts and happenings and we will lose a sympathetic ear and a friend of the festival, not to mention the wasted costs of printing and postage. Please, keep us informed of any change of address. It will help us both.



The Newsletter will accept certain ads dealing with folk music and related events. We reserve the right to okay content, size and layout. Rates available on request.

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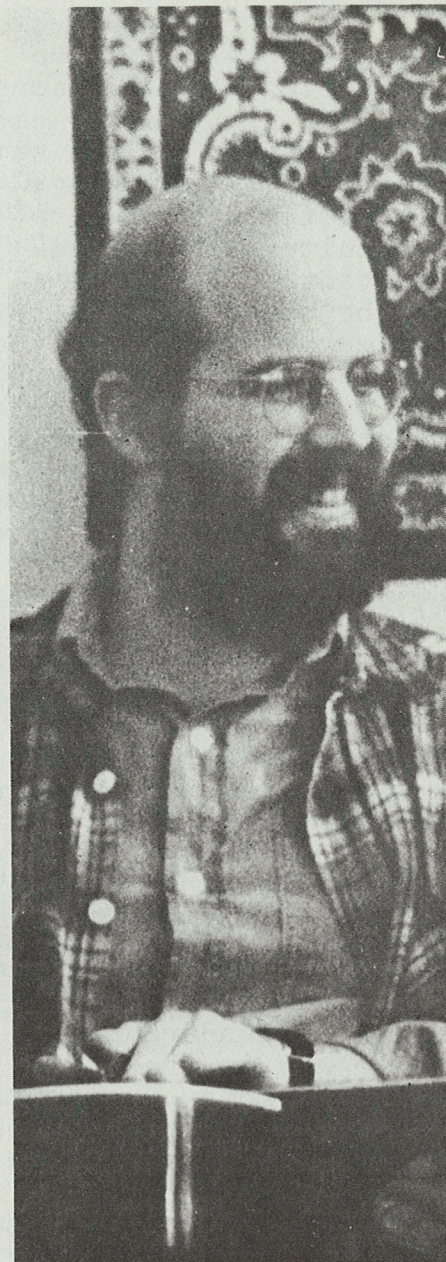
STALKING THE WILD FOLKSONG - SHELLEY POSEN

A FEW WORDS ON COLLECTING

When a folklorist or singer talks about "collecting", as in "I'm going on a collecting trip this summer" or "Here's a song that was collected from a bunch of kids in Toronto last summer", he is talking about the recording of items--in this case, songs--which are or have been part of the lives of the people who sang for him.*

The folklorist often refers to the people he collects from as "informants" (not to be confused with "informers") and the place in which he does his collecting--even if it's a city street--as "the field". I should point out that all collecting is "fieldwork", but not all fieldwork is collecting.

Folksong collecting has been carried on for hundreds of years in the western world, and for many reasons. In the 19th century, folklorists tried to find surviving versions of old songs from previous eras. They were interested in the songs themselves: where they had come from, what routes they had taken, how they had changed in travelling through time and space, and what their texts (words) were in the original form. In part, this was one of the points of Francis Child's The English and Scottish Ballads which included, along with the English language versions of the ballads, European analogues as well. It should be noted, however, that Professor Child was no field collector himself; he was, as they are sometimes called, a "library" or "armchair" folklorist, relying on the results of collecting done by others, and on printed materials such as broadsides.



*I use the masculine pronoun here according to conventional English usage, and not to imply that folklorists or folklore collectors are always, or are best, males. The two most prominent collectors of folksongs in English Canada are Edith Fowke and Helen Creighton.

Another factor which motivated folksong collecting was the Romantic notion that folksongs (and folklore in general) embodied the soul or spirit of the nation which sang them, that songs were artifacts belonging to the nation's cultural heritage. It was important, furthermore, to collect the songs before they died out (collectors have felt that the songs were dying out since the 18th century). This kind of patriotic-cultural-survivalist feeling prompted the great English folksong collector Cecil Sharp to bicycle through southern England at the turn of the century, writing down songs--both texts and tunes--as they were being sung to him by his informants in fields, drawing rooms, or by the side of the road. Sharp later travelled to the United States to collect in the Appalachian Mountains.

The need for collectors to be able to take down melodies from dictation, as Sharp did, passed with the development of audio recording machines. The first of these were ponderous and awkward to use in the field. John and Alan Lomax, among the first great collectors in the United States, lugged a disc cutting machine along with them that took up most of their car. Singers had to come out to the car to be recorded. Tape machines did not appear until the late 1940's, and were soon taken up by collectors. Portable videotape machines are now being successfully used in the field--Kenneth S. Goldstein, for example, has some terrific videotapes of Christmas mumming in England.

Even with the "modern conveniences" perhaps because of them, collecting folksongs is still a challenging, often exhilarating pursuit. Every collector has his own methods of working, depending on what he is looking for, what his resources are, and what his relationship is with his informants. Some

collect everything they can get (this kind of collecting is known as "shotgun"), others gear their inquiries to specifics (e.g., lumbering songs); some are close enough to informants in both geography and feeling to go over the odd evening or weekend to do some taping; others take a week or two and travel around, asking everywhere they stop about singers, and recording whomever they find whom they can persuade to sing into the microphone (this is sometimes called "transient" collecting); still others spend weeks or months laying groundwork in one place, meeting and getting familiar with people and letting people get to know them, so that they can begin to ask about songs and whether it might be all right to tape them. One such "resident" collector, Vance Randolph, did just this beginning in 1923 in the Ozarks; he has been there since, collecting not only folksongs, but every genre of folklore recognized.

I have done some of these kinds of collecting, and have found both joy and frustration. On the one hand, there was the challenge of finding people who could sing, and getting them to sing for me, and making sure that we were both having fun; there was the thrill of hearing songs I had never heard before and just KNEW hadn't been published or recorded anywhere; and there was amazement at seeing the way songs had lived in people's homes and hearts for the past, oh, hundred years, songs which I had only heard on record or seen in books or on stage in a coffeehouse. On the other hand, I have met people who were suspicious of my motives and downright hostile ("How much are you going to make off this song? Get out!"); who didn't want to be bothered by a stranger for something they thought so trivial as a couple of songs; who didn't like the way

I talked or dressed or wore my hair; who thought I had a lot of nerve or was downright silly asking them for songs; who had forgotten all their songs but the first lines, or only knew ones I wasn't interested in. The former experiences have so far outweighed the latter, and I will go back again.

But, you ask, why go back if collecting has been going on for such a long time? Haven't all the songs been collected? Well, I'm glad you asked those questions. For one thing, new songs--ones that haven't appeared in published collections or in archives--are still turning up, especially in areas where there is a strong song-making tradition. For another, not all areas have been investigated by collectors, or all singers in all areas. Furthermore, even when songs are duplicated, they provide data on the persistence of songs in tradition, and on changes that occur from singer to singer and community to community. This leads us into perhaps the most important reasons for continuing to collect. The emphasis in folksong scholarship (and folkloristics in general) has shifted from item (i.e., song) to process and performance (i.e., singing, and by extension, singers). This means that songs are regarded less as isolated items of culture, and more as part of an overall cultural context which gives the songs their meaning and significance. Gradually, folksong collections have moved from being text-and-tune, so-called "butterfly" collections, to giving more and more complete accounts of the place of singing in the lives of individual singers; of the cultural "rules" which govern singing in a particular community; and of the interconnection between singing and other aspects of culture. Collecting, then, has become one aspect of folklore field research, where the

songs and singing are seen as means of entry into cultural problems of a more general nature.

This does not mean that simple collecting has lost its validity or usefulness. Collecting is, for example, a wonderful way for anyone to begin looking at one's own family, neighbourhood, town or city. Most people are under the impression that folksongs belong to rural people who are relatively poor, relatively undeducated, and relatively isolated. Not true. I have met the folk and they are us. Collect some songs from your grandparents or parents. From kids on your block or in your cabin at camp. Dirty songs, nostalgic songs, party songs, love songs, sentimental songs, work songs, sad songs, funny songs, skipping songs, songs in any language, in any key, accompanied or a capella. In asking people for songs, singing them songs yourself, getting them to tell you about when they sing and why and how, you will find out more about them--things you might never have learned otherwise--and perhaps something about yourself as well.

If you are interested in doing some collecting, you might want to look at what some professional folklorists have to say about it. Here's some books to start with; they will indicate others:

Goldstein, Kenneth S.,
A Guide for Field Workers
in Folklore. Hatboro, Pa.,
Folklore Associates, 1964.

Ives, Edward, "A Manual for
Fieldworkers," Northeast
Folklore 15 (1974).



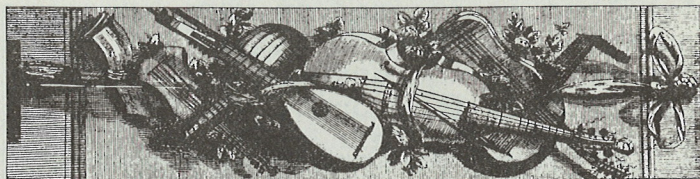
PICKIN' & SINGIN' IN ACADEME

by Matthew Clark

For two years now I've taught a course called "An Introduction to Folk Guitar" at the University of Toronto Faculty of Music. There are about ten students each term, all third or fourth year Music Education Majors. Each Music Education student, in addition to his principal instrument, has to take a few months' lessons on four or five others, and now folk guitar is one of the options.

The other minor instruments courses can set goals in terms of a pre-established standard--the student can be required, for example, to play a Conservatory grade six piece. There are no standards for folk guitar, and I hope there never will be. I use for this class a modification of the system I've developed in private teaching. It works fairly well, but I'm not yet completely satisfied. Later I'll discuss some changes I'd like to explore.

I start the students off with five chords--Em, E, Am, A, and D--and with simple Carter picking--thumb brush. Right away I give them a couple of songs. They spend three lessons just with these chords, but they get more songs and start to learn arpeggio picking. I let them sit any way that's comfortable, but otherwise I steer them towards a classical technique: in the left hand, the thumb low and the knuckles parallel to the strings; in the right hand, the thumb forward and the wrist bent. There are two times (besides, of course, flat picking) when the classical technique is inadequate for folk playing--times when the left thumb comes around to fret the sixth string, and times when the heel of the right thumb damps the bass strings.



(Damping is done by classical players--they call it pizzicato--but it's a special effect, not a basic technique.)

Gradually I give them all the first position chords. Meanwhile I show them elaborations of Carter picking, bass runs, and melody in the bass. By this time, about the ninth lesson, they've got fifteen or twenty songs. That much technique and that many songs is all I expect them to learn during the course: I want them to play simple things well, rather than fancy things badly. In the next four lessons I show them bar chords, pattern picking, and melody in the treble, but only as an indication of directions they can explore after the course ends.

Class teaching is awkward: either you ignore individual instruction or you go around to each student in turn and bore all the others. In fact, you try to combine both methods, but it's always an uneasy compromise. Private teaching on the other hand is artificial: students often develop the mistaken idea that their work at home is secondary and leads only to the lesson, which becomes the focus of the musical experience. Of course that's entirely backwards, like thinking that the point of athletics is to put you in good condition for visits to the doctor. In this course I have approached a solution to the ambivalence, but only because the students are already trained musicians: their hands are already somewhat flexible, and they know how to practice. Consequently, we can spend a lot of class time singing as a group. Another benefit of their training is time saved in

explanations. I can say, for example, play a series of inversions such that the bass line in a descending scale, and they know what I mean.

But their training has drawbacks as well. They know something about classical music; nothing about folk music. During the first class I ask them to name some folksingers. I've gotten Peter, Paul, and Mary a couple of times; Gordon Lightfoot often, Joan Baez occasionally; Pete Seeger once. One student mentioned Leadbelly, but no one else in the class had heard of him. They have almost no concept of music as a nonprofessional activity, no idea that everyone who sings is a folk singer. Further, they expect folk music to conform to the rules and practices of classical music, and recent classical music at that. They are eye musicians: they have trouble learning tunes by ear. This last term I finally gave in to their pleading and wrote out the tunes to some songs. Then, when my singing didn't exactly match the notation, they were horrified. It also upsets them that I don't always sing exactly the same words to a song.

The Faculty does offer some ethnomusicology courses, but Music Education students aren't required to take them and consequently usually don't. In any case, the emphasis in the ethno courses is on exotic music: east European, African, Asian. The students in my class will soon be classroom music teachers; I think they should know something about the music of the people. Folk music is not naive classical music; it is a style, a group of styles, legitimate on its own terms. I am supposed to be teaching guitar technique; but what I feel is most important, and which I will increasingly emphasize, is the education of an attitude.

Mariposa in the Schools

The end-of-the-year summary of the MITS program shows that the number of workshops increased by 60% over last year. Schools in each of the Boards of Education participated (some had as many as six workshops with different performers) as well as a school for the retarded, the Y.M.H.A., University of Toronto, Seneca College, and a few libraries. The high school teachers' strike really squashed our hopes for a successful program of high school workshops; however, we're not discouraged and are already making plans for the fall term. Other future plans include reaching schools all over Ontario that are interested in folk music programs. We already have some performers who are willing to travel...more about all this later.

Another childrens' concert is coming up on May 30 at 1:30 at Studio Lab Theatre. Sharon and Joe Hampson are performing and we're hoping that all the advertising we've been doing will pay off. We're compiling a mailing list for special MITS events. Call me at 922-4871 if you'd like to get on it.

-Carol Kehm

At Toronto Islands Mariposa Folk Festival

Mariposa, the festival, means many things. Mariposa, the word, means many things too. In Spanish it means butterfly. There is a group of Native American languages called Mariposan. Ships are named Mariposa, and a traditional Canadian song tells about the Wreck of the Mariposa Belle. The festival owes its name to the Canadian humourist Stephen Leacock, who used the name Mariposa for his hometown, Orillia. The festival was founded in Orillia and held there for three years. The name stayed even when the festival moved. In 1964 it was held in the Maple Leaf Ball Park in Toronto, then it moved to Innis Lake for three years. Since 1968 it has been established at the Toronto Islands, a ten minute ferry ride from downtown Toronto. We look upon the Islands as our permanent home.

Mariposa is one of the most admired and respected folk festivals in North America. It is one of the larger festivals and has a highly structured programme; still it retains a feeling of intimacy, ease, and informality, due to the efforts of the dedicated and experienced staff. Many of these people are professionals and specialists who willingly volunteer their time.

Mariposa represents a broad spectrum of folk life: folk music, dance, craft displays and demonstrations. There is a Native Peoples area with a stage, crafts, and children's activities. All performers and craftspeople at Mariposa are "stars": each is an invited and valued participant. Some are well known professional artists; others may be less known

or may be representatives of a non-professional tradition. All are equally valued. All receive similar fees related to their degree of involvement and transportation costs.

Mariposa was established in 1961 and later chartered as a non profit foundation. Any profits made are assigned to projects and research in the folk field. During the year Mariposa maintains an office at 329 St. George Street. As ongoing activities we operate the Mariposa in the Schools programme (MITS), occasional concerts, and the Mariposa Newsletter. Please feel free to call us for information.



Estelle Klein

YES WE HAVE NO SECRETS

...At least we won't have any after May 1977. That's when the first book about MARIPOSA will be going on sale, unveiling the festival's shadowy past right from it's beginnings in 1961.

Besides various festival memorabilia the book will include articles about music and crafts. Photographs. Songs and stories. And more.

Wintario has awarded us \$10,000 for the project, and Mariposa will match that.

Bill Usher and Linda Page (the co-editors of the book) invite any interested people to give volunteer assistance. Call the Mariposa office if you'd like to help. (922-4871).

-m.k.

SUMMER FESTIVAL DATES

Mariposa: June 25, 26 and 27

Winnipeg: July 9, 10 and 11

Sudbury : July 16, 17 and 18

New Faces at the '76 Festival

The Great Sneezy Waters

Sneezy Waters (né Peter Hodgson) was born in 1945, grew up in Ottawa, and started playing folk music in 1960. In 1964 and 1965 he divided his time between Ottawa, where he played in a rock band called "The Children", and Denver, where he worked in and later managed Harry Tuft's Denver Folklore Centre. He and Susan Jains played the Canadian Pavillion at Expo '70 in Osaka, Japan; then they played eight weeks at the Hong Kong Hilton, six weeks at the Bangkok Hilton, ten weeks in Vientiane, Laos. From India he travelled overland to Denmark, where he spent his time as an itinerant bar musician.

I first saw Sneezy at the Sudbury Folk Festival last summer. In workshops he played a lot of old time music, Jimmy Rodgers, Woody Guthrie,... Every song, I felt, was a complete performance. He was always at ease, but no situation was casual enough to permit laziness. He also played an evening concert. Bill Garrett, who played in the back up band, talked to me about Sneezy's incredible energy and perfect control. He was conductor as well as singer, whirling around after a vocal to point out who was to play the break.

Sneezy went down to the Yonge St. mall last summer to street-sing with Bill, Bernie Jaffe and Zeke Mazurek. Bill says Sneezy cleared away a space, an invisible stage maintained by the power of his imagination. He would work various parts of the audience, singing first to one person, then to the whole

crowd, then to another individual. After a song he would collect money, saying "Don't worry, folks, paper money won't hurt the guitar case."

I asked if Sneezy still does streetsinging. "Oh, yeah," Bill said, "now that good weather's here, every government pay day I bet he'll be working the Ottawa streets."

(With thanks to Bill Garrett)

Jackie Washington

Jackie Washington starts his sets playing guitar. He might do Fats Waller's The Sheik of Araby or Cole Porter's Miss Otis Regrets, then his own version of Columbus Stockade, a jive Goldilocks and the Three Bears, and another Waller tune, Your Feet's Too Big. His blues style uses lots of inversions, extended and altered chords. After a while he'll switch to piano, do Duke Ellington's In My Solitude, then Beat Me, Daddy, Eight to the Bar, or a torch song of his own composition.

Jackie was born in Hamilton in 1919. He's played music most of his life, starting in the thirties with a Mills Brothers style family quartet. He had a radio show from 1943 to 1946 and again from 1948 to 1950. In 1964 he started working clubs, such as the Black Swan in Stratford, the Penny Farthing, the Mouse Hole, and the Riverboat in Toronto, the Leitibov in Ottawa, the Tea Garden in Halifax. In 1968 he joined Chantelles and then the Cal Short Trio. Some of the musicians he's worked with are Lionel Hampton, Lonnie Johnson, Sonny Terry and Brownie McGhee, Joni Mitchell,

Gordon Lightfoot, Bonnie Dobson, Arlo Guthrie, and Jim Kreskin. His record, produced by David Essig and featuring the Original Sloth Band, will be available by the beginning of June.

Besides working as a musician, Jackie was in the army, he's worked for the American Can Company and a buzz saw factory. He's been a sleeping car porter and a washroom attendant. He operated a shoe shine stand at Fort Erie race track; He says he "enjoyed this most of all and met many of racing's prominent figures".

(With thanks to Ken Whiteley)

The Miles Metro Banjo Band

The Miles Metro Banjo Band plays a style of music rarely heard today. It is largely an instrumental rather than a song accompaniment style; the repertoire ranges from 19th century parlour music up to transcriptions of classical compositions; the banjos used are lightly built and take nylon or gut rather than steel strings. The members of the band are Scott Didlake, a film-maker; Carolyn Moyer, a social worker; and Wayne Zelmer, an architect. All of them are students of William Miles, one of the last original representatives of the style.

William Miles was born in Toronto in 1878. He started playing banjo around 1890 and before the turn of the century he was touring the United States with the Sun Brothers' Circus. He met and studied with the virtuoso banjoist Alfred A Farland, also a Canadian who went south.

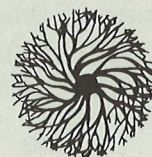
Miles played on the riverboats, where he collected

songs from the black workmen, and with John Philip Sousa's orchestra. He moved to Winnipeg and for some years played percussion with the symphony orchestra there. In the early days of radio he had a banjo duet program with another player named Purris. Back in Toronto he organized large bands at the CNE; for a while he led a band called the University Ukes.

Teaching has always been a large part of Miles' career, and group playing has been a large part of his teaching. Though the present band is only a few years old, its members consider themselves the current manifestation of an ongoing organization, stretching back to the early days of the century. They are all amateurs, and they feel that the style is open to anyone as a hobby. Their approach to group playing is not dueling but co-operating banjoes.

(with thanks to Scott Didlake)

M.C.



Mariposa,
*Folk '76*
Festival

Pubbing



BY SKYE MORRISON

True pub atmosphere cannot be found in a Yonge Street bar--you must go to Britain or the Continent. (This article will concern English pubs, but most of the suggestions would apply elsewhere.) Are you looking for good beer?...good food?...good music? All can be found in pubs. I will give some hints about each.

Beer

Avoid chain type pubs, with names such as Inde Coope, Whitbred, Bass Charington. These pubs--the English equivalent of MacDonalds hamburger empires--are owned by companies with beer monopolies. They produce gassy, air pumped beer in vast

amounts. "Tied" houses have bought out many privately owned pubs and replaced home brewed ale with commercial, less flavourful types.

An organization called CAMRA (the Campaign for Real Ale) publishes a guide to pubs serving locally brewed ale throughout Britain. They now manage some of their own pubs, mostly in major cities. They encourage "free" houses (those unattached to the big companies) to advertise local specialties.

Food

Lunch is the best meal to eat in a pub. If you find that there are too many pubs to choose among, ask in a drug-store, post office, or other small business where the best lunch can be found. Ploughman's lunch is fine traditional fare: home made soup, plus bread, cheese, pickle, perhaps some cucumber or watercress salad, and a pint.





Music

Find a music paper--start with *Melody Maker*, which comes out weekly on Thursday. It has a Folk section which lists most of the large and/or popular clubs in London. Go to the Book and Record Shop at Cecil Sharpe House (headquarters for the English Folk Dance and Song Society) or to Collets Folk, Jazz, and Blues Record Store.

If you are outside London, *Melody Maker* lists a few outside bookings of better known performers. *Folk Review* publishes a monthly listing of dates for some clubs. The *Folk Music Directory*, published annually by the E.F.D.S.S., attempts to list all the folk-song clubs in Britain, which nights they are on, and who does the booking.

Most folk song clubs are in back rooms or upstairs at a pub. They happen through the landlord's good wishes. Don't hesitate to ask where in the

building the club is held, what time it starts, and if it is all right to go in, especially if the music has started.

Though you should sample a number of different pubs, keep in mind that you can't get the feel of a pub in one sitting. You may decide to stick to one place and find out what it is like from day to day.



Illustrations by Joseph Crawhall
(1821-1896)



I Likes a Drop of Good Beer

Traditional



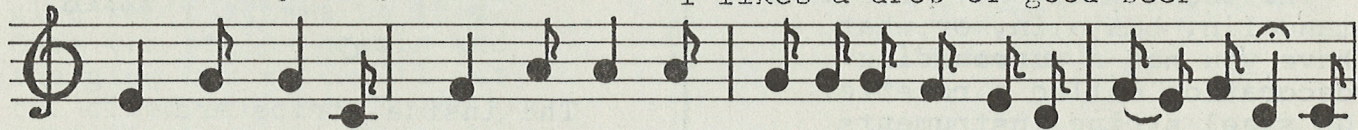
Come one and all Both great and small With voices loud and clear, And



let us sing Bless Billy the King Who 'bated a tax upon beer. For I



likes a drop of good beer, I do. I likes a drop of good beer And



damn his eves Whoever tries To rob a poor man of his beer, his beer,



And damn his eves whoever tries To rob a poor man of his beer.



Let ministers shake
The duty on cake
And cause port wine to be dear,
So that they keep
The bread and meat cheap
And give him a drop of good beer.

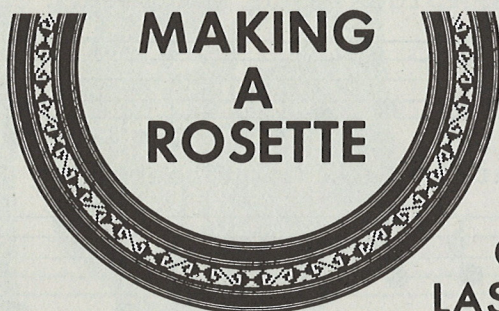
In Habersfield
There's nothing can yield
The labourer such good cheer
To reap and moweth
And to make barley groweth
So give him a skinful of beer.

Well long may Queen
Victoria reign
And be to her subjects dear,
And wherever we go
We'll wallop her foes
If you give us a skinful of beer.

Grit's Workshop



bob
froese



BY
GRIT
LASKIN

The sound hole of your guitar, mandolin, banjolin, or what have you has a surrounding decoration called a rosette. On steel string instruments the rosette generally consists of a series of rings, sometimes wood but usually plastic. On Martin instruments the plastic is celluloid and on Gibsons and Guilds it is a polyester. On classical instruments and some hand made steel strings, you'll find a wood rosette with a pattern in the centre (the mosaic) surrounded by simpler strips. The wood pieces are inlaid to a depth of approximately one half the thickness of the top (1.2 to 2mm.)

There are three methods of rosette construction: the Spanish system, the German system, and what I call the "production" method. In all the methods the mosaic section is constructed similarly, but all the other procedures differ. So, before explaining how to make a mosaic, here are the basic construction techniques.

In the Spanish method you build one ring at a time away from the instrument, then inlay it into the top when it is complete.

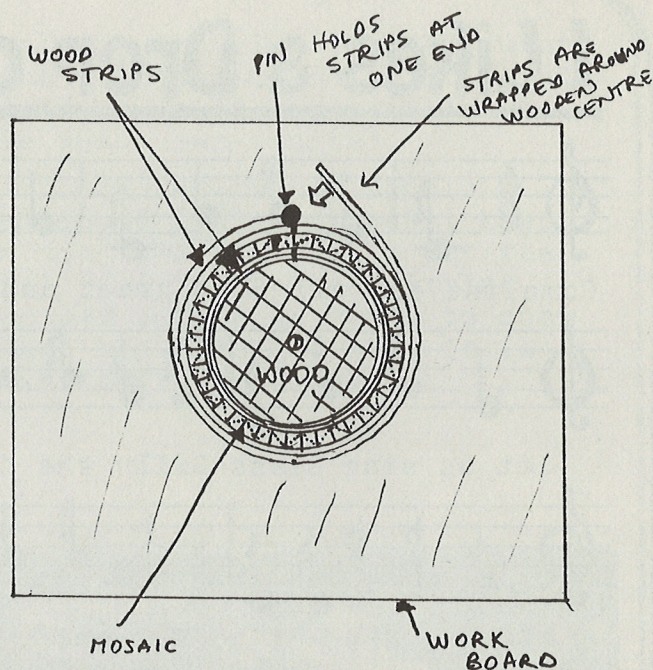


FIG. 1

The inside strips are wrapped and glued around a circle of wood slightly larger than the soundhole. The mosaic is inserted piece by piece and glued. Then the same is done with the outside strips. When it is dry, you remove the rosette from the wood core.

In the Production method you build up the rosette in layers around a pipe (fig. 2) and then slice the roll like a salami (fig. 3). This method is very difficult and is used mostly by people who manufacture for suppliers of instrument building materials.

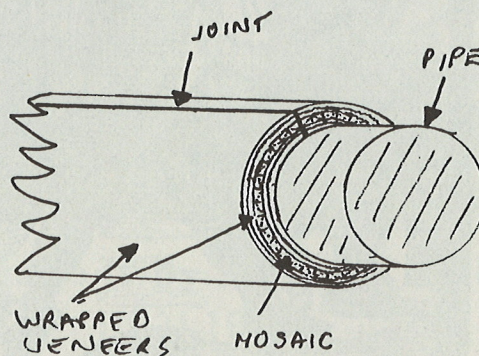


FIG. 2

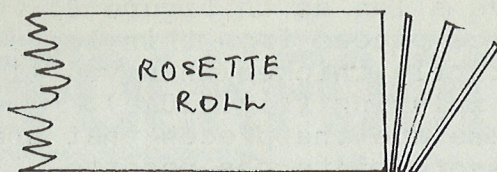
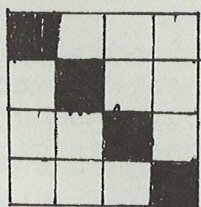


FIG. 3

The third common method, the German technique, is the one I happen to use. The mosaic is built right into the guitar top. You rout your slot on the top and then inlay all your strips. In place of the mosaic you use maple strips oiled so the glue won't adhere to them. Once the strips are in and the glue has set, pull out the oiled strips. There will now be a gap in the centre where you place your mosaic pieces. The procedure of inlaying the strips is tricky and is best attempted after you have seen it done by someone else.

So now down to the business of the mosaic.

Step One. Design your pattern in squares as in figure 4.



RANDOM
PATTERN
FOR
DEMONSTRATION

FIG. 4

The number of squares across or up and down is up to you. For each line across you want to construct a sandwich of veneers (fig. 5). The veneers if coloured are usually a dyed softwood. Softwood is best because at one stage they will need to crush slightly. Hardwood, however, will do in a pinch.

Veneers are usually .6 or .8 mm thick; either works well. The size of the sandwich is variable, except that too big will make nice uniform glue joints difficult and too small won't yield enough mosaic to be worthwhile. A good size would be approximately 6" by 2".

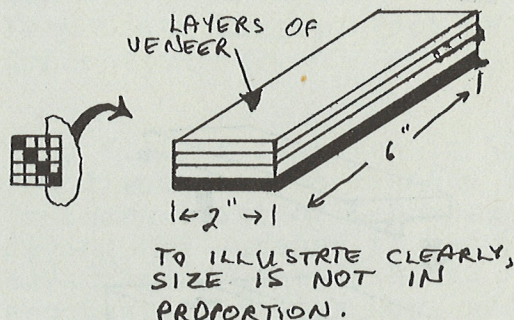


FIG. 5

Step Two. Take a slice from each veneer sandwich, each slice as wide as one veneer is thick, so on each end it will be as close to a square as possible.

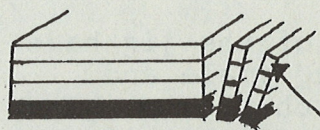


FIG. 6.
AS CLOSE TO A
SQUARE AS POSSIBLE.

Step Three. Take one of each strip and pile them on top of each other. They should now show your mosaic design at the end. (Fig. 7). Now here's a difficult part. The object is to clamp and glue these strips together so that they follow the curve around the soundhole, as in figure 8. Figure 9 shows the simple jig I made to do this.

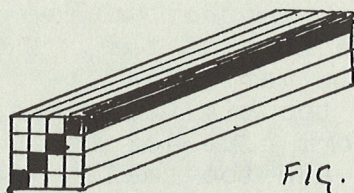


FIG. 7

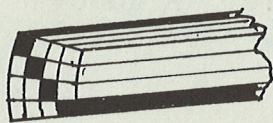


FIG. 8.

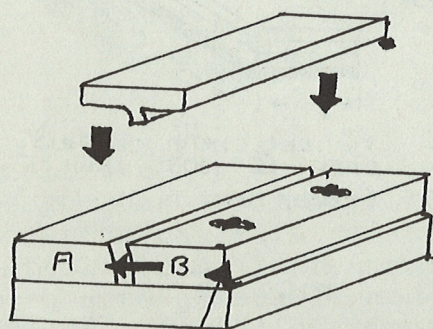


FIG. 9.

PIECE 'B' IS MOVEABLE

Parts A and B of the jig have one side curved (male and female) to match the curve of the rosette at the mid-point where the mosaic will be inserted. This curve can be obtained by sanding after a few easy calculations. The jig thus clamps downwards and sideways.

Step Four. With the inside portions of the jig covered with wax paper, the strips are glued on top of each other and pressure from the clamps is applied evenly from both directions. Tighten the clamps alternately, a bit in each direction, until tight. It is at this stage that the veneer strips crush slightly on one side to form the curve.

Step Five. Once dried you'll have a log as in figure 8. Slice pieces from this log a little thicker than you'll be inlaying (fig. 10 a). These are the pieces that are inserted into the rosette one after the other.

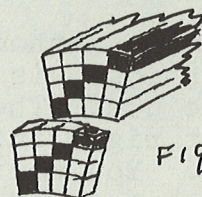


FIG. 10 A

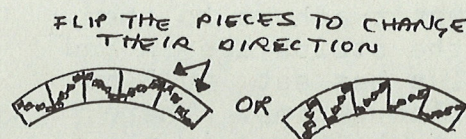


FIG. 10 B

As I said earlier, mosaic construction is the same for all three methods of rosette making. The only difference is that in the "production" method you pile up mosaic logs between the veneers, so there is no need to slice them as in step 5.

Mosaic construction is an old and beautiful art. Since it is easiest to buy the already made up rosettes of someone else's design, I appreciate it when I find someone who makes his own.

FOLKFOODS

by Marilyn Koop

THIN PANCAKES

These things are a lot like French crepes, only in Mennonite circles they're almost always served with maple syrup and cottage cheese. They're quick to make and great when your cupboards are down to the staples.

1 1/2 c. flour
1/2 tsp. salt
3 eggs
1 3/4 c. milk

1. Make a well in the flour and add salt, unbeaten eggs and 1 c. milk. Beat until smooth. Add the rest of the milk and beat to make a thin batter.
2. Heat a cast iron pan over medium-high heat. When a small dab of butter starts to smoke, the pan's hot enough.
3. Pour in about 1/4 c. of batter; pick up pan and tilt it around until a thin layer covers entire bottom. Put back on heat.
4. When dough is set, flip the pancake over and brown on the other side.

5. Keep the pan well greased for each pancake. Pile them on a plate and serve rolled up with cottage cheese and syrup.

LABRADOR BUNS

From Greta Hussey, Port de Grave, Conception Bay.

Many fishing families in Newfoundland used to migrate to the Southern coast of Labrador during the summers to take advantage of the fishing grounds. Supplies were scarce and Greta Hussey says that these buns got their name as there were never any eggs to bake with on the Labrador--hence these "eggless" sweet buns known as Labrador buns.

3 c. flour
3 tsp. baking powder
1/2 c. sugar
1/2 c. butter
1 1/2 c. milk
1 handful raisins

Crumble butter through flour. Mix in milk well. Handle lightly until mixed. Toss out on waxed paper. Press with hands and cut out with Heinz baby food tin (makes a good bun cutter). Bake about 20 minutes in moderate oven.

enquires write

BLUES
MAGAZINE

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A bi-monthly publication devoted to the interests of guitar players involved in the country blues idiom featuring transcriptions of bluesmen such as blind Blake / Charley Patton

NO DEPOSIT, NO RETURN

Dear Matthew & Marilyn:

With the incredible growth of the contemporary singer-songwriter population in the past ten years, countless numbers of the type I refer to as "navel gazers" have emerged--people who write about themselves and for themselves. Who call themselves folksingers and writers of folk songs, yet know little or nothing of what a folk song is. And what they write resembles a folk song even less. I agree wholeheartedly with creative expression however it reveals itself but there are just some things that should be kept to your family and friends.

Now don't get me wrong. In no way am I against contemporary songs or songwriters. Not only am I one myself but there are many good songwriters getting their songs around these days and even traditional songs were contemporary at one time. It's the attempt to pass off bad poetry with a bad accompaniment and an unmelodic melody line as a song that is the crux of my criticism.

I suppose this is a good time to mention briefly that poetry and songs are not one and the same. A song should be much more direct and comprehensible. If a singer has to pass out the lyrics of his song accompanied by footnotes, indexes and literary criticism before we can figure out what he's saying, he shouldn't think of himself as a songwriter. This reminds me of something Bruce Phillips once said in reference to this very same thing: "If they weren't such good poets you could understand what they were saying".

Why does everyone have to be a songwriter? Where ever you turn someone has just learned a couple

of chords on the guitar and is already writing songs, in most cases just adding to the existing overflow of introverted mumbling. I look at it this way: In the same sense that you can't do calculus until you know how to add and subtract, learn about songwriting first from what has been done before you. You'll find traditional music has some the most well-written songs with the most beautiful melodies that exist; observe how they fit words together with the melodies to express their point in a concise and easy-to-understand manner. Then when you understand how songs fit together you can have a go at it yourself. You'll find the best songwriters around from John Prine to Bruce Cockburn, from John Hartford to Bruce Phillips, from Malvina Reynolds to Bob Dylan all have either learned from traditional music or have a deep respect for it evident in their styles.

When I write a song with the intention of performing it in front of an audience I ask myself if what I'm saying is impersonal enough that it could be sung by someone else and if it's of value to an audience, something they could share in. Am I saying in ten verses what I could say in one? Does the tune fit with the theme of the song and will it be interesting or so boring that no one will have the energy to listen to what I'm saying? Is the subject worth writing about, i.e. do I have a good point to make or am I just writing a song for the sake of writing a song? It seems to me that if all songwriters asked themselves these questions there would be fewer songs around but most of those would be good ones.

Another thing I find missing all too often in contemporary songwriters is a sense of humour. Why must so many be so heavy and "down" all the time and write songs accordingly? This brings to mind a phrase I've heard several times from songwriters, saying they write best when they're depressed. This I can only see resulting in depressing songs which in turn depress an audience. And what for, I ask? Why not enjoy life and enjoy singing and enjoy writing songs that other people can enjoy and sing with you? A sense of humour is a necessity of life.

Grit Laskin,
Toronto, Ontario

To the Editors

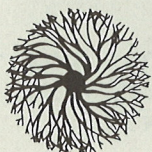
I am very interested in Canadian folk musicians. My favourite artists are Tony Kosinec, Bruce Cockburn, Valdy, Murray McLauchlan, Luke Gibson, Ron Nigrini, Christopher Kearney, etc... But in Japan, we can hardly get information about the Canadian Music Scene. So I would be very happy if I could contact anyone that could give me information and exchange records.

And I would like to read your regular Newsletter.

I hope to hear from you soon.

Yours truly,

Toshiya Endo,
1-19-4, Ogawa,
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Japan



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